

# UNIVERSITY OF TORONTO

## CALENDAR



FACULTY OF MUSIC  
1940-1941

THE UNIVERSITY OF TORONTO PRESS



# UNIVERSITY OF TORONTO

1940-1941

---

This pamphlet contains the curricula in Music of the University of Toronto, viz.:

1. Curriculum for the Degree of Bachelor of Music.
2. Curriculum for the Degree of Doctor of Music.

All communications should be addressed to

THE SECRETARY, FACULTY OF MUSIC,  
UNIVERSITY OF TORONTO.



## INDEX

	PAGE
Curriculum for Degree of Bachelor of Music.....	7
Curriculum for Degree of Doctor of Music.....	15
Summary of enrolment of undergraduates.....	16

# UNIVERSITY OF TORONTO

---

## FACULTY OF MUSIC

1940-1941

THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D.... *President*

SIR ERNEST MACMILLAN, B.A., MUS. DOC., LL.D.  
*Dean*

135 College Street

LEO SMITH, MUS. BAC.,  
*Professor*

117 Park Road

HEALEY WILLAN, MUS. DOC.,  
*Professor and University Organist*

139 Inglewood Drive

## ADMINISTRATIVE OFFICERS

### THE UNIVERSITY

<i>President</i> . . .	THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D.
<i>Registrar</i> . . . . .	ARTHUR BERTRAM FENNELL, M.A.
<i>Bursar</i> . . . . .	C. E. HIGGINBOTTOM
<i>Librarian</i> . . . . .	WILLIAM STEWART WALLACE, M.A.
<i>Superintendent of Buildings and Grounds,</i> <i>Director of Extension Work and Publicity,</i>	ARTHUR D'ORR LE PAN, B.A.Sc. WILLIAM J. DUNLOP, B.A., B.PAED.
<i>Warden of Hart House</i> . . . . .	JOHN BURGON BICKERSTETH, M.A.
<i>Director of University Health Service</i> . . . .	GEORGE DANA PORTER, M.B.
<i>Medical Adviser for Women</i> . . . . .	JEAN F. DAVEY, B.A., M.D.
<i>Manager of the University of Toronto Press</i> . . . . .	A. GORDON BURNS, B.A.

### FACULTY OF MUSIC

<i>President</i> . . .	THE HON. AND REV. HENRY JOHN CODY, M.A., D.D., LL.D.
<i>Dean</i> . . . . .	SIR ERNEST MACMILLAN, B.A., MUS.DOC., LL.D.
<i>Secretary</i> . . . . .	ANNIE WILKIE PATTERSON, B.A.



## DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of music, on compliance with the requirements of the curriculum in music which may from time to time be prescribed by the Senate.

### MATRICULATION

For admission to the Faculty of Music a candidate will be required to present certificates giving him credit in the following subjects of Pass Matriculation, and two subjects of Honour Matriculation:

#### PASS MATRICULATION:

ENGLISH (Literature and Composition)

HISTORY (Canadian and Ancient) *or*

CANADIAN HISTORY and Music\*

MATHEMATICS (Algebra and Geometry)

Any three of:

LATIN (Authors and Composition)

GREEK (Authors and Composition)

FRENCH (Authors and Composition)

GERMAN (Authors and Composition)

SPANISH (Authors and Composition) *or*

ITALIAN (Authors and Composition)

PHYSICS AND PRACTICAL MUSIC *or* PHYSICS AND CHEMISTRY.

#### HONOUR MATRICULATION:

ENGLISH (Literature and Composition)

MUSIC (Grade IX practical)

Notice is hereby given that the requirements for admission will be increased so as to include ultimately four subjects of honour matriculation, as follows:

ENGLISH (Literature and Composition)

MUSIC (Grade IX practical)

and any two of:

LATIN (Authors and Composition)

MATHEMATICS (two of Algebra, Geometry, Trigonometry)

FRENCH (Authors and Composition)

GERMAN (Authors and Composition)

GREEK (Authors and Composition)

ITALIAN (Authors and Composition)

---

\*Candidates choosing this option must have completed the requirements for the Grade VIII certificate of the Toronto Conservatory of Music in practical subjects including paper work, or must have passed the Middle School examination in music, or must have passed the Grade VIII theoretical examination of the Toronto Conservatory of Music.

SPANISH (Authors and Composition)

HISTORY

SCIENCE (Chemistry and Physics)

SCIENCE (Botany and Zoology).

For admission in 1941-1942 English and Music and a third subject.

For admission in 1942-1943 English and Music and two other subjects.

Candidates who hold the Grade IX certificate or the diploma for associateship or licentiatehip of the Toronto Conservatory of Music shall not be required to take the examinations in Ancient History and Chemistry.

The courses of study prescribed in each of these subjects will be found in the Curriculum for Matriculation, a copy of which may be obtained on application to the Registrar of the University.

Special application for Matriculation may be dealt with by the Senate.

### REGISTRATION

Every student shall, in each year of his course, register his name with the Secretary of the Faculty of Music not later than the first of October.

By order of the Board of Governors, every candidate for admission must submit a certificate of successful vaccination with his or her application, or agree to submit such certificate within ten days after the opening of the session. Dr. Porter and Dr. Jean Davey of the University Health Services will arrange for the vaccination of those who so desire.

After the first of October registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

### COURSES OF INSTRUCTION

The University offers the following courses to those registered in this Faculty:

I. Lecture courses bearing on the examination requirements, particulars of which may be obtained on application.

II. *Optional.* Through the Toronto Conservatory of Music:

(a) Two hours per week tutorial work in the required subjects, in a class of four, under some member of the Faculty of Music, for the students of the first and second years, and an additional hour for the students of the third year.

(b) Four regular Conservatory courses in Ear Training, History of Music, Score Study and Musical Form.

For fees in connection with these courses, see page 12.

### PRESCRIPTION FOR EXAMINATIONS

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.



## FIRST YEAR

1. Harmony in three and four parts.

2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.

3. The History of Music from the rise of the Flemish School to the death of Bach and Handel, and excluding composers who died at a later date.

In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

WILBYE: Sweet Honey-sucking Bees (Novello)

BACH: Church Cantata No. 93—Wer nur den lieben Gott lässt walten  
(If thou but sufferest God to guide thee) (Vocal Score—Novello)

HANDEL: Suite for Harpsichord No. 4 in E minor (any standard edition).

A candidate holding the diploma of Associateship of the Toronto Conservatory of Music will be admitted *ad eundem statum* to the second year, provided he or she shall have passed the necessary theoretical examinations, including the Grade V Counterpoint of the Toronto Conservatory of Music.

## SECOND YEAR

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.

2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.

3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.

4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760, and earlier than 1910.

In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

5. Musical Form and Composition. The simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence written in pianoforte or vocal style.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

MOZART: Requiem (Vocal Score, with Latin words—Oxford University Press)

ELGAR: String Quartet in E minor (Miniature Score—Novello)

BRAHMS: Three Intermezzi, Op. 117 (any standard edition)

#### FINAL YEAR

1. Harmony in not more than five parts, including some original work.
2. Counterpoint in not more than five parts.
3. A fugue in not more than four parts for strings or voices, to be written in the examination room.
4. A general survey of the History of Music from the earliest times to the present day. Candidates will be required to study Dyson's "The Progress of Music" (Oxford University Press) and at the annual examination to write an essay based on some subject, specified by the examiners, and dealt with in this book.

Students are recommended also to study H. C. Colles' "The Growth of Music" and as many as possible of the scores listed therein; also Oxford History of Music (Oxford University Press). (See also list on page 13).

5. Musical Form and Analysis. Candidates will be required to bring to the examination room copies of the scores selected for special study (see section 7).

#### 6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

- (a) To show a critical and analytical knowledge of the following scores:

BRAHMS: Trio in C minor, Op. 101 (any standard edition)

DYSON: The Canterbury Pilgrims, Parts I, II, V, VI, XI, XII, XIII (Vocal Score—Oxford University Press)

DVORAK: Symphony No. 5 in E minor (From the New World) (Miniature Score).

- (b) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier", selected by candidate.

(c) To transpose a simple piece at sight.

(d) To read at sight from a full score of a date not later than Mendelssohn.

(e) To modulate at the keyboard.

Tests equivalent to (b), (c) and (d) will be arranged for singers or players upon orchestral instruments.



8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*:

- (a) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or*:
- (b) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Faculty shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

(c) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Faculty of Music at the beginning of the academic year.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars (\$10.00).

(d) Candidates who hold Licentiate diplomas of the Toronto Conservatory of Music will not be required to submit an exercise or a thesis.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

## EXAMINATIONS

The examinations will take place in Toronto at times to be fixed by the Senate.

Supplemental examinations will not be provided for candidates who are starred in subjects of the third year.

No supplemental examination will be allowed to a candidate in any year after a period of three years from the date that he or she obtained standing in that year. Similarly, the exercise must be submitted within three years from the date that a candidate obtains standing in the third year.



Applications accompanied by the proper fee must be transmitted to the Secretary of the Faculty before the fifteenth of March. (Cheques should be made payable to the University of Toronto.)

The total number of marks necessary to pass on any subject is 60; second class honours, 70; first class honours, 80; maximum, 100.

#### F E E S

Matriculation.....	\$ 5.00
Registration.....	25.00
Lecture Fee Annual, Course I.....	5.00
"    "    "    Course II—First Year.....	75.00
Second Year.....	75.00
Third Year.....	85.00
Each examination subsequent to matriculation.....	10.00
For admission <i>ad eundem statum</i> .....	10.00
Degree of Mus. Bac.....	20.00

## SUGGESTED LIST OF TEXT-BOOKS

### *Rudiments and Harmony:*

Musical Rudiments—Leo Smith (Boston Music Co.).  
Elementary Harmony, Books i, ii and iii—Kitson (Oxford University Press).  
The Evolution of Harmony—Kitson (Oxford University Press).  
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).  
Contrapuntal Harmony—Kitson (Oxford University Press).  
Modern Harmony—Eaglefield Hull (Augener).

### *Counterpoint:*

Counterpoint for Beginners—Kitson (Oxford University Press).  
The Art of Counterpoint—Kitson (Oxford University Press).  
Modern Academic Counterpoint—Pearce (Winthrop Rogers).  
Contrapuntal Technique of the Sixteenth Century—Morris (Oxford University Press).  
Applied Strict Counterpoint—Kitson (Oxford University Press).

### *Double Counterpoint, Canon and Fugue:*

Primer of Fugue—Higgs (Novello).  
Studies in Fugue—Kitson (Oxford University Press).  
Double Counterpoint and Canon—Bridge (Novello).

### *Form and Composition:*

Structure in Music—Morris (Oxford University Press).  
Musical Form—Prout (Augener).  
Musical Composition—Stanford (MacMillan).  
Composition—Corder (Curwen).  
Analysis of Bach's 48 Preludes and Fugues—Iliffe (Novello).  
Sonata Form—Haddow (Novello).  
Preparatory Exercises in Score-Reading—Morris & Ferguson (Oxford University Press).

### *Orchestration:*

Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).  
Orchestration—Cecil Forsyth (MacMillan).  
Project Lessons in Orchestration—Heacox (Ditson).  
Orchestration—Gordon Jacob (Oxford University Press).

**History:**

Summary of Musical History—Parry (Novello).

Evolution of the Art of Music—Parry (Keegan Paul).

The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).

Music and Musicians—Lavignac (Henry Holt).

Modern Musicians—Hadden (T. M. Foulis).

Grove's Dictionary of Music and Musicians (MacMillan).

Oxford History of Music—6 Vols. (Oxford University Press).

Music of 17th and 18th Centuries—Leo Smith (Dent).

Candidates are not restricted to the above list, which is only suggested.  
The paper work is judged irrespective of any particular author or school.



## DEGREE OF DOCTOR OF MUSIC

Candidates registering for the degree of Doctor of Music must be Bachelors of Music of this or some other recognized university of at least one year's standing. The Secretary of the School of Graduate Studies will accept registration on or before the first of November.

The requirements are two: a written and oral examination (See Paragraph 1 below); a musical exercise (See Paragraph 2 below). The exercise may not be submitted until after both written and oral examinations have been passed.

1. The written examination will include Harmony, Counterpoint, (in not more than eight parts), Fugue, Musical Form, Orchestration, and Musical History, of a more advanced character than that of the Mus. Bac. examinations. The oral examination will include questions of a general nature besides questions relative to the critical and analytical knowledge of the following scores:

BEETHOVEN: Fidelio (Vocal Score—English and German words—Novello).

PALESTRINA: Stabat Mater (any standard edition).

WALTON: Symphony No. 1 (Oxford University Press).

2. The exercise may be in the nature of one of the following:

- (a) A cantata—this to include an overture, choruses, parts for one or more solo voices, and full orchestral accompaniment.
- (b) A work for full orchestra in cyclic form.
- (c) An orchestral tone-poem.

The exercise must be of appropriate length and should require at least 30 minutes in performance. It must be submitted not later than the 15th of March.

3. The examinations will take place in Toronto at times to be fixed by the Senate. The candidate will be allowed to repeat those papers in which he does not reach the required standard, provided that the number of those papers does not exceed three.

Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the 15th of March.

The fees are:

Registration.....	each year	\$ 5.00
Examination.....		50.00
(Reading of exercise.....)		\$25.00)
(Written examination.....)		\$25.00)
Degree.....		25.00

## ENROLMENT OF STUDENTS

### SUMMARY

1939-1940

### BACHELOR OF MUSIC

First Year.....	8
Second Year.....	19
Third Year.....	23
Occasional.....	—
Total.....	<hr/> 50